

THE TIMES DAILY MAGAZINE PAGE

Spinning and Weaving Known Almost As Far Back As Day of Eve

National Museum Exhibit Teaches Lesson In Development of Textile Industry—Luther Hooper Explains Prehistoric Methods of Weaving.

The spindle and the loom, the one for twisting the fiber into thread, and the other for weaving the thread into cloth, are prehistoric and almost universal, says Luther Hooper, who writes for the Smithsonian Institution a historical paper on weaving.

These tools, he says, and the methods of using them, have never been subjected to much variation, whether invented by prehistoric man, skillful weavers of the ancient world, or ingenious craftsmen of the primitive tribes of today. It is not only in elementary forms of weaving that this similarity is found, but in the essential principles of the most modern spinning and weaving machinery are identical with those used in the most ancient times, and the complicated textile machinery of today is a natural development from that used by primitive weavers of all time.

Mr. Hooper demonstrates the principles of the primitive loom and spindle, and traces their gradual evolution into the wonderful, but still far from perfect, mechanisms of the modern machines actuated by steam power. He also indicates the lines along which the machinery of the future is likely to be improved.

Prehistoric Textiles.

Prehistoric examples of the weaver's art are extremely rare, owing to the perishable nature of the materials of which they are composed, but the most interesting of these are the fragments of textile fabrics found in the tomb of a Pharaoh at Thebes, which show unmistakably that the art of the loom, as well as that of the spindle and needle, was understood and successfully practiced in what has been called the night of time.

Among the remains of one of the earliest of the lake dwellings of Switzerland, discovered in the bed of the lake at Robenhau, are bundles of raw flax, fine and coarse linen threads, twisted strings of various sizes, thick ropes, netted and knitted fabrics, and fragments of loom-woven linen cloth.

There were also spinning whorls and loom weights of stone and earthenware, and one or two fragments of wooden wheels and frames, which were probably the remains of thread-twisting machines and simple looms, all of which demonstrate that the people of the stone age in Europe cultivated, spun and wove flax and hemp in the simplest manner.

With an oblong board, two sticks and a piece of string, the author describes the construction of a simple loom, instead of all looms. The string is wound about the board, over the ends, making a series of vertical cords slightly separated, and the two sticks are inserted between the alternative cords at one end. The threads or cords which cross between the two sticks are separated by the shuttle, which is used to form the weft or warp in an over-and-under weave.

Distaff of 500 B. C.

Mr. Hooper describes spinning by hand with a distaff and spindle, used previous to 500 B. C., the flax, bobbin and the spindle of Leonardo da Vinci.

BOOK REVIEWS

FAITH PALMER IN WASHINGTON. By L. L. Palmer. Philadelphia, Pa.: The Philadelphia Company, Philadelphia, Pa. Price, \$1.00.

Fifth in the Faith Palmer series by the same author describing a winter in Washington, as experienced by a young girl.

BETH ANNE HERSELF. By Pemberton Gaither. Philadelphia, Pa.: The Philadelphia Company, Philadelphia, Pa. Price, \$1.00.

A story for girls describing the life of an artist daughter.

HELEN AND THE FIFTH CORN. By Helen Bradford Glick. Philadelphia, Pa.: The Philadelphia Company, Philadelphia, Pa. Price, \$1.00.

Relating the adventures and the misadventures of Helen and the Find-Out Club. Fifth in the series.

YOUNG HILDA AT THE WARS. By Arthur H. Gleason. Philadelphia, Pa.: The Philadelphia Company, Philadelphia, Pa. Price, \$1.00.

True stories of the adventures of a young Iowa girl in a dressing station.

Seen In The Shops

Most men object loudly and earnestly to any presents selected by a woman. They are notoriously opposed to feminine taste in hosiery—for masculine wear—and ties, to say nothing of cigars. No male, not even the grumpiest, could resist the attraction of a shiny little silver ash tray that is neither too large to occupy much room nor too ornate for everyday use. This is priced at \$3.

Rather different from the severity of the silver ash tray is one of pink crystal or marble or something else that seems to be overpowered with the most charming bluish nature ever bestowed. Perfectly resembling this phenomenon is a wee building of pug-nosed men. This tray is \$2.

Cigarette sets—for ladies only—of cloisonné enamel, include several fresh amber mouthpieces. The sets cost \$5 and come in dainty moire boxes, ready for the dressing table. The enamel comes in the most exquisite colorings—a rich turquoise, deep rose, warm lavender and sunny yellow.

Every conceivable fitting for the bureau or dressing table has been developed in the enamel or with a generous touch of it. There is a scented powder jar and a substantial perfume bottle, to say nothing of a tiny bell and all manner of wee rouge boxes.

Telephone Main 1200 and ask "The Shopper" for information about the names of shops which carry the articles reviewed in these columns. Mail inquiries should be enclosed in a self-addressed envelope or postal card for reply.

How the Friendship of Three Women Works For Good of Young People On the Stage

Future Inheritors of Castle Mantle Tell the Story of Miss Elizabeth Marbury, Elsie De Wolfe, and Anne Morgan.

Uplifters All, They Have the Unique Distinction of Standing as Sponsors For Youth and Happiness on the Stage.

By FLORENCE E. YOPER.

"WELL, I just don't know everything about it, but Miss Marbury and Miss De Wolfe, and Miss Anne Morgan work together all of the time, and have a home in France at Versailles, and are all reformers, and the best of friends, and what one can't do the other can. I'm not the only girl whom they have put on the theatrical map!"

Miss Helen Clarke, diminutive, and dainty, smiled sweetly and composedly, as indeed might any young woman who has been told she was clever, given a dancing role of prominence on the Strand roof, and which turned out to be a success, and has had her future planned out by someone else, for two years in advance.

As the protégée of Miss Elizabeth Marbury, the producer of "Nobody Home," the musical comedy success which is playing at the Belasco this week, Miss Clarke was appealed to for information concerning the most unusual theatrical circle in existence.

The fact that "Nobody Home" was produced, costumed, staged, and presented by women isn't new any longer, but perhaps the fact that the presentation of this musical show, in exactly the form which it enjoys, is the result of the friendship of three women will be a new and added interest.

Two of these women have been friends for no less than twenty-seven years, and the three have shared a villa at Versailles for five years.

They are Miss Elizabeth Marbury, producer, Miss Elsie De Wolfe, scenic artist and interior decorator, and Miss Anne Morgan, daughter of the late J. Pierpont Morgan, philanthropist.

Reformers all! Miss Morgan may not be said to be actively concerned in the drama itself, but without a doubt it is she who has put many young girls of promise in the way of getting into Miss Marbury's companies.

Miss Elsie De Wolfe makes the scenery, Miss Marbury produces the play which means that she does it up, sets it on its feet, and with her hair, equips it with wholesome girls by way of a chorus, has real music written, and otherwise makes it presentable for public appearance, and Miss Anne Morgan, from all that could be gathered from Miss Clarke, stands in the background with a sort of magic pocketbook which opens automatically when the right kind of a girl with the wrong kind of financial support comes along.

"No wonder they get along," said Miss Clarke naively, swinging her feet which did not touch the floor, back and forth as she sat on a chair of moderate height.

Miss Morgan reforms in one way, Miss Marbury in another, and Miss



MISS HELEN CLARKE.

Wolfe in still another. They saw the dance first on the Strand roof, and it didn't take a minute for Miss Marbury to talk to me, and then she put me to a part in "Nobody Home."

"You see 'Nobody Home' is a musical show of girls, it is, but they are not chorus girls. Miss Marbury doesn't call them that. She thinks that they are just as important a part of musical production as the stars, and that they have individuality which should be fostered and not squandered by referring to them as a horde, or dressing them as duplicates of one another."

But as to the friendship of Miss Marbury and Miss De Wolfe, I can't say. Perhaps, Mr. Tod, my dancing partner can tell us."

Miss De Wolfe, therefore, summoned to the meeting, and proved the most satisfactory raconteur, for he knew everything about everybody.

"Miss De Wolfe and Miss Morgan met in California twenty-seven years ago," he said obligingly. They have lived together ever since, and are the firmest of friends. Now when they first met, Miss Marbury was agent for all of the French plays which were brought to this country and sponsor for their production.

"She is without doubt one of the greatest publicity experts ever connected with the stage, and when she decided to put the twenty-year-old Miss De Wolfe in musical comedy it was as good as assuring her success. About ten years ago Miss De Wolfe left the stage, her last play was 'Cynthia,' and went seriously into the business of interior decorating."

"She made a great success of this. Meanwhile Miss Marbury was climbing the ladder of fame by means of the theater. A year or two ago she made up her mind to produce a real musical show, a small one, of the most kind, and to have Miss De Wolfe make the scenery."

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Get a Dandruff bottle of Knowledge's Dandruff from any drug store or toilet counter, and prove that your hair is as pretty and soft as any that it has been neglected or injured by careless treatment—that's all.

—New York Evening Sun.

What the Stage Needs

Not elevation, but the spirit of life, youth and happiness. Let us get together and try to make the theater a better place of entertainment, a place to which we will look with longing when the day's work is over, and where we cannot go too often.—By MISS ELIZABETH MARBURY.

this thought and purpose. It says: "It is not elevation that the theater needs. It is the spirit of life, joy, youth, and happiness, that is what it craves. Let us get together and try to make the theater

Answers To Health Questions

By DR. L. K. HIRSHBERG.

(Copyright, 1915, Newspaper Features Service.)
Q. J.—Would you please give me some advice in regard to a cold which I get quite frequently? How should I treat it? I am a man of twenty-nine years, and smoke a great deal; in fact, I have had this habit from the time I wore dresses. Will you please tell me how I might rid myself of this habit now?

Kindly explain your cold more definitely, whether it is in the head or chest, and I will be glad to give you the assistance you may require. S.—Swallow one or two 1-300-grain of sulphate of strychnine tablets every three hours. These tablets are bitter and when chewed take away the craving. Glysteric of tannin should be applied to the gums.

Mrs. N. S.—I have been troubled with a terrible itching from foot to knee and also on my hands. Sometimes cold water relieves me. Will you kindly prescribe for me?

Apply the following to the affected parts each night or a couple of times a day if very severe: Calamine, two and a half drams; zinc oxide, two drams; glycerine, two drams; phenol, one-half ounce; lim. water and rose water enough to make three ounces.

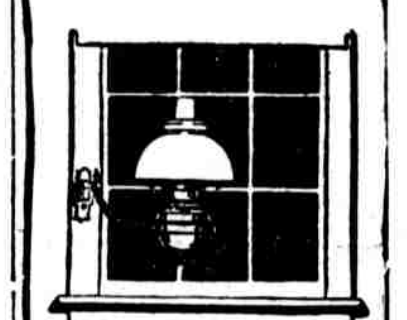
H. B.—What will cure a cold in the head?

Avoid drafts as much as possible, take quinine and a hot lemonade before retiring; also a hot bath; go to bed at 7 o'clock each night until the cold wears off.

PERSONAL ADVICE.

Readers desiring advice should remember:

1. To address inquiries to Dr. L. K. Hirschberg, care of The Washington Times.
2. To enclose a stamped and addressed envelope if a personal reply is desired.



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